

# THE Dramatic and Literary Censor.

NUMBER LI.

FRIDAY, DECEMBER 11, 1801.

INTERNAL ECONOMY

OF

DRURY-LANE THEATRE.

(Continued from page 218.)

THE business of the Theatre came on to-day Saturday, Dec. 5, according to appointment.

The Solicitor-General said, it had been agreed by all parties, that the business should stand over until Wednesday.

Mr. Lloyd stated, he appeared for subsequent petitioners, and he had not been instructed to that effect.

Mr. Agar said, Mr. Grubb did not wish it should be delayed, but should not object to its standing over till Wednesday.

Mr. Lloyd stated, that since the commencement of the cause, several additional petitions had been presented by creditors of the Theatre.

The Solicitor-General observed, that the parties had so nearly come to an agreement, that he thought there could be no difficulty in an accommodation; but it would be loading all parties with a great increase of expence if they

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were to be put to answer the various petitions which had been lately presented. The original application to the Court was on behalf of the renters of 1793. The Court was not called upon to provide for debts that might be outstanding against the Theatre, nor to settle what were the respective interests of Messrs. Sheridan and Grubb; that was matter to be adjusted between themselves.

The Chancellor said, the cause originally came before him upon two orders made by consent.—Upon looking into those orders, they were found to be hostile to the trust deeds regulating the Theatre. And though they might find the parties who made them, he had now satisfied his mind, that the Court ought not to let them stand against the *Cestuy que Trust*. He had never said that he would appoint a receiver. He had not said that he would not, but he had an opinion upon the subject, which he should not declare while there remained any chance of an accommodation between the parties themselves. If a receiver were appointed, it must be for the general interests of all concerned under the trust deed. With respect to the petitioning creditors, he observed that they were either *cestuy que trust* or had personal claims. In either case their petitions were useless, because, as *cestuy que trust*, they would be provided for, and as mere personal creditors, the Court could not assist them.

Mr. Agar said, many of the debts were for the interest of the Theatre, such as for scenes, printing, &c; there were undoubtedly personal debts; and as Mr. Grubb stood jointly responsible for them, he wished they should be included in the provision to be made by the Court.

The Solicitor-General observed, that the object of the bill was to provide for the arrears due to the trustees of 1793, and to make provision for future and regular payments.

ments. Any question between Mr. Sheridan and Mr. Grubb had nothing to do with the cause.

The Chancellor said, Mr. Agar felt very properly for the interests of his client, Mr. Grubb; but mere personal claims could not be attended to in this cause. He observed in the petitions which he had looked at, one creditor had taken the scenery in execution. In regard to the interests of the Theatre, the whole of the performers might as well be swept off the stage.

Mr. Mansfield said, the whole of this was foreign to him. He did not understand that a single word was to have been said. His client sent him a note last night, saying, it was agreed that the cause should stand over till Wednesday. He had no instructions upon these new petitions; but among them he saw one a little whimsical, from an author, Mr. Prince Hoare, who, it seemed, was the author of *Indiscretion*. Among others, it seemed he had nothing for his *indiscretion* in sending it to Drury-Lane. Another petition he saw was from the printer of the play-bills, who had arrears of 1700l. These seemed creditors who ought to be provided for.

The Solicitor-General said, the last had been settled.

Mr. Mansfield replied, that it must be very lately then.

The Chancellor observed, that the great difficulty in the cause was its unwieldiness from the number of the parties interested. The Court could do nothing unless they acted for the interest of those who were not before them.

Mr. Mansfield said, as Counsel for Mr. T. Hammersley, he wished the business terminated. Mr. H. stood in a very unpleasant situation, and was most anxious to have it understood that as Trustee for the Renters, he only wished their interests secured, and that the Trusts of the Deed should hereafter be carried into effect.

Mr. Rupelle said, he was instructed to apply on behalf of a gentleman who had an execution in the house, but who refrained from *executing* it until his Lordship's decision should be known.

Mr. Lloyd observed, among the petitions was one from Mrs. Nunn, who from a small annuity charged upon the Theatre, had 750l. due in arrear.

Mr. Rupelle stated, that he also appeared for a Mr. Franco, who had a mortgage upon the old house in the time of Lacey.

After some conversation, the Chancellor desired that it might stand over till some future day to be named, and that it should then be understood to be final.

Mr. Mansfield desired it might be so considered. Mr. Sheridan had, without any authority of that Court, displaced the Receivers, and was pocketing all the money except the 45l. per night.

The Solicitor General said, they could be ready at very short notice, if they were not to answer all the new matter which had been brought in the cause.

The Chancellor said there could be no occasion to answer these petitions; if a receiver were appointed, it must be for their general interests, and any one who could make himself a *cestuy que trust*, would be entitled to be provided for by the trust deed.

The matter then stood over till Wednesday, when it is expected to be finally settled.

*Wednesday, Dec. 9.*

This day came on the further hearing relative to the above concern.

The Solicitor-General said, that the parties in this cause had at last come to terms.

Mr. Mansfield said, they had agreed to an engagement which perhaps it would be proper to read to his Lordship.

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The Chancellor said, the better way would be to hand them to him, that he might have an opportunity of comparing them with the trust deeds. In the mean time Mr. Mansfield would make any observations upon them which he thought necessary.

Mr. Mansfield said, he had but a word or two to add—First, with respect to Mr. Hammersley, he was desirous of stating to the Court, that it having been represented he had acted in this business from interested motives, he was anxious to be released from the trust. He owned, for his part, he saw great difficulties in the way of his Client's wish, and did not know how it was to be accomplished. The Court had been the theatre of much personal observation, which had thence been circulated to the world. Among others who had applied to the Court, he found an affidavit of Mr. Holland, the Architect. From something which had passed on a former day, Mr. Holland felt that he was implicated as though he had been the original cause of distress to the Theatre, by mistating the expences. His affidavit stated, that the real expence fell considerably below his original estimate. This was certainly not connected with the present cause, but he thought it but just to mention it. With respect to the affidavit of Mr. Grubb—from the turn of it he supposed it was intended to oppose the present terms of management. He complained that he had suffered considerably—that he had advanced 10,000l. and was implicated for the Theatre in personal responsibility for 40,000l. more. He concluded that Mr. Grubb, as Co-manager, which he was, and superadding the character of Treasurer, should have taken care that these demands should not have accumulated to such a degree. The conduct of the other Proprietors to him, at all events, had nothing to do with the present Bill.

The Solicitor-General said, in the arrangement he was desired to add, what could not be objected to, that the surplus money

money should be paid to Mr. Adam (the Counsel) as Trustee, to pay it to the Proprietors, according to their respective shares. With regard to Mr. Holland's affidavit, it appeared to him not a proper one to be answered in the present cause. The same with respect to Mr. Grubb's. If there was any claim between him and his Co-partners, he must bring it before the Court in a regular way.

A conversation here ensued between the Court and Mr. Agar (Counsel for Mr. Grubb), respecting the interest of that Gentleman. Mr. Agar contending, that as the debts for which Mr. Grubb stood responsible, were those incurred for the use of the Theatre, such as Scenery, Dresses, Actors, &c. they ought to be preferred to other debts, and some arrangement made for the payment of them, relieving his Client from the responsibility in which he stood.

Mr. Mansfield, the Solicitor-General, and Mr. Pigott, on the other hand, contended, that as Grubb stood in the situation of Co-manager, he could not present himself to the Court as a *Cestuy que Trust*.

Mr. Mansfield argued, that it was from his own neglect that many of those debts had accumulated. Why was not the surplus, after the deed of 1793, applied to the reduction of the debt? He submitted that Grubb could not be heard.

The Chancellor asked, if Grubb came into a participation of the management with Sheridan and Linley, could he now come in and complain to the Court? If he were a party in the orders of March and June 1801, could he set himself up as a *Cestuy que Trust*? His Lordship did not state positively his opinion, but inclined to think that Mr. Grubb could not come in as a party in the present suit.

The Solicitor General observed, that if these personal demands were so great, and an order was made for their immediate payment, it would go at once to shut up the Theatre. Mr. Sheridan having agreed the whole surplus should

go to Mr. Adam for payment of debts, after reserving 2000*l.* per annum for himself, and 500*l.* per annum for his son, would also agree that it should be liable to any debts for which Mr. Grubb was personally called upon.

Mr. Lloyd said, Mrs. Nunn would be provided for under the deed of trust.—He appeared for two others, he would hand their claims up to his Lordship, who in the arrangement he was to make, would see whether they were entitled to any specific provision.

Mr. Richards appeared for the Duke of Bedford, who had due to him an arrear of rent, amounting to 8,288*l.* 15*s.* 4*d.* He had his remedy at law, but he thought it more respectful to await the decision of his Lordship. He understood that no provision was made in the arrangement for the payment of these arrears. If so it was impossible to go on.

The Solicitor General said, the Duke had agreed to accept a security for 8000*l.* which was now engrossing.

Mr. Richards—He understood it was not so—He had no instructions to that effect.

The Chancellor observed, that nothing could take away the Landlord's paramount right; but it was a question to consider whether he could proceed both at law and in equity.

Mr. Trower said, he appeared for a Mr. White and his Wife, who had a right under the old patent granted by Car: II. to Killigrew. The papers were just put into his hands, and he did not know whether their interests were provided for by the deed. He just mentioned it to the Court, hoping he might mention it again if they were entitled.

Mr. Mansfield replied, that he knew nothing of this White, but he understood there was a Bill upon the Files of the Court by him, by which he called upon Mr. Sheridan

dan to complete an agreement for the purchase of his Share in the old Patent.

Mr. Rupelle observed, that on a former day he mentioned a person of the name of Shaw, who was Leader of the Orchestra—and also a Renter—he had taken the Furniture of the Theatre in execution, but awaited the decision of the Court.

The Chancellor observed, that as a Renter he would come in as a *Cestuy que Trust*; as a personal creditor he must stand as others in the same situation did.

Mr. Sheridan addressed the Court, wishing to say a few words as relating to the case of White. It was his wish that all unsatisfied demands should come before the Court, that it might appear, as he had in his affidavit stated, that there had been no misapplication of the money; on the contrary, more had been paid off the debts of the Theatre, owing before the curtain first drew up, than the whole nett profits had been. He wished that White's claims should come before the Court. The old Patent claims were purchased out, and White's contracted for among others, but it had never been settled; this he frequently complained of, especially as the Trustees had the means of doing it, as they were entitled to receive 5000l. from the Opera House, in consideration of forbearing to open another Opera, which might be done under the old Patent. This agreement not being compleated, prevented him from making a title to Mr. Richardson and Mr. Kemble, of those parts which he had agreed to assign to them.

One other circumstance he wished to mention respecting Mr. Hammersley. In all he had said, he never wished to throw the least imputation upon that gentleman's character. Mr. Thomas Hammersley most certainly had acted with great liberality to the Theatre; but like a good Banker,

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he had taken care to have good security for his advances. But from a letter he received, he learnt that Mr. Hammersley had a wish to resign his situation as Trustee. Mr. Mansfield doubted whether he could do it. But if he recollect<sup>d</sup> the trust deed right, it made express provision for such an event, and declared that when any Trustee should resign or die, the Renters should elect another to fill up the vacancy. If this letter should be considered as a resignation, in fact, with whom then were they to settle? A settlement with Mr. Hammersley after his resignation would not be binding. He wished to impress upon his Lordship a material fact, namely, that the situation of a Trustee under the deed of 1793, was a situation of considerable trouble. If the money received for the payment of Renters was not duly paid —the Trustees were bound to call for the books of the Theatre, and examine where the defalcation arose. If the default continued for a long time, they were then bound to presume incapacity in the Managers, and to take the management into their own hands—these gentlemen have refused to do it. They always declined the trouble of going into the accounts. He knew it was a troublesome office, but as they had undertaken it, they ought either to perform it, or to resign. He undertook to make out that the money received had not been mis-employed, but had been applied to the pressing exigencies of the Theatre. In that view it was that he wished the appointment of an Assistant Trustee, whom he wished to be appointed by his Lordship, and who should look into the whole of the accounts. For one, he should be ready to allow a proper compensation for such service; one who should inspect the accounts, and see how the money had been applied. With respect to Mr. Grubb's claim, he was ready to answer it when it came regularly forward, but he had no more claim in the Proprietorship of the

Theatre than he had to Lincoln's-Inn Hall. One other circumstance he would allude to, the affidavit of Mr. Holland; he should have answered it, but he was advised by his Counsel that it was irrelevant in the present cause. He certainly intended to answer it hereafter, and to accompany his answer with a petition to the Court, that Mr. Holland should be compelled to execute his original contract.

(*To be Continued.*)

### *The REVENGE.*

We doubt not but a short history of this much admired tragedy will be acceptable to our readers, before we enter into an investigation of the claims of the performers. Dr. Young offered this piece to the notice of the public at Drury-Lane in the year 1721.

The name of the author convened a numerous audience whose approbation and high panegyric on the beauty of its composition, gave it a character which neither time nor slander can efface, and it is considered the *Chef d'œuvre* of this elegant and valuable writer.

The design of it appears to be taken partly from Shakespeare's Othello, and Mr. Behn's Abdelaza; the plot partaking of the former, and the character of Zanga bearing a considerable likeness to the latter.

Yet, we may venture to observe that Dr. Young has improved on both, if we compare the Iago in one, with Zanga in the other tragedy, we shall find the motives of resentment greatly different, and those in the latter more justly as well as more nobly founded than the former. Iago's cause of revenge against Othello, is his having set a younger officer over his head on a particular and single vacancy, notwithstanding he stands most high in his esteem and confidence, and consequently in the fairest light for being immediately

mediately preferred by him to a post of equal, if not greater advantage. To this, indeed, is added a slight suspicion which he himself declares to be but mere surmise, of the general's having been too great with his wife, a particular which Othello's character and cast of behaviour seems to give no authority to; and on these slight motives, he involves in the ruin he intends for the Moor, three innocent persons, viz. Cassio, Desdemona, and Roderigo—far different is Zanga's cause of rage, and is otherways pursued.

A father's assured death, slain by Alonzo, the loss of a kingdom in consequence of his success, and the indignity of a blow bestowed upon himself from the same hand.—All these accumulated injuries, added to the impossibility of finding a nobler means of revenge, urge him against his will to the subtleties and dishonourable methods which he employs. Othello's jealousy is raised by trifles; the loss of a poor handkerchief, which Desdemona knew was of no value, and only pleading for a poor man's forgiveness, who had been cashiered on a most trivial fault, are the circumstances he has to corroborate the vile insinuations of Iago. He therefore must appear too credulous, and forfeits by such conduct some of our pity. Alonzo, on the contrary, long struggles against conviction of this kind, nor will proceed to extremities, till, as he says himself, "*Proofs rise on Proofs, and still the last the strongest.*"

The man, his jealousy stands fixed on, is one who had for three years been not only his wife's lover but her destined husband; a letter (forged indeed so as to deceive him) from Carlos to his wife in rapturous terms, returning thanks for joys long since bestowed on him; he finds his picture hid in a private place in his wife's chamber, and is told a positive and circumstantial story by one whose perfect truth he had long confided in, all his apprehensions by that unwillingness

willingness to soothe them, which Leonora's conscious innocence urges her pride to assume.

Such are the advantages, the piece before us, has with respect to plot over Othello. And, notwithstanding that Abdelazar has been rendered by Mrs. Behn, a very spirited character. Yet any one on inspection will easily perceive how much more highly coloured Zanga : is and what advantages even in the subtlety and probability of success in his machinations, the one has above the other. In a word we may with great justice assign to this piece a place in the very first rank of our dramatic writings.

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## DRURY-LANE.

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### REVENGE.

### DRAMATIS PERSONÆ.

<i>Alonzo,</i>	—	MR. BARRYMORE,
<i>Carlos,</i>	—	MR. C. KEMBLE.
<i>Alvarez,</i>	—	MR. PARKER.
<i>Manuel,</i>	—	MR. MADDOCKS;
<i>Zanga,</i>	—	MR. KEMBLE.
<i>Leonora,</i>	—	MRS. POWEL.
<i>Ifabella,</i>	—	MISS TIDSWELL.

We now proceed to analyse the merits of the *Dramatis Personæ*, and we regret that our attention to the discharge of our arrears, in the last number, would not permit us to give our opinion of Mr. Kemble's *Zanga*.

It is no uncommon custom for men to reduce the merits, of the living by exaggerated praise of the talents and perfections of those beneath the tomb, and under the mask of liberality, use every nerve to blast the fame of talents which are an ornament to the nation ; this we know to have been the case in the zenith of Garrick's glory ; comparisons were made between him, as an actor, and men scarcely ever known to the stage, when alive, and after an elaborate critique, the deceased got all the praise, and Garrick all the slander.

But we think Mr. Kemble will not stand before the public in the character of Zanga subject to inviduous comparison, and we may venture to affirm that there is no man of refined judgment, who is acquainted with Dramatic Composition and the progress of the Stage, but will join us in opinion, that this gentleman's Zanga has distanced the possibility of rivalship, and that the Stage was never graced with such an exhibition of talent by any other tragedian than himself.

If the nature of our publication would permit us to comment on his delivery of all the various passages he gave with such astonishing effect, we might then be able to bestow that just tribute of eulogy, which his nice delineation of Zanga is entitled to. We therefore content ourselves with citing a passage or two which he spoke in a masterly style.

*Act II. Scene I.*

“ I have turn'd o'er the catalogue of human woes  
 “ Which sting the heart of man, and find none equal.  
 “ It is the Hydra of calamities.  
 “ Oh jealousy, each other passions calm  
 “ To thee, thou conflagration of the soul,  
 “ Thou king of torments, - thou grand counterpoise  
 “ For all the transports beauty can inspire.”

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His manner of giving these lines must have brought an involuntary plaudit from the most scrupulous Critic in the Theatre. His playiug in the third act forcibly arrested our attention; where *Alonzo* says, " my Leonora false!" He replies " then heaven has lost its image here on earth."

It is impossible to say too much in praise of his speaking this line, and of his wonderful display of affected concern, at the time he reads the letter given him by *Alonzo*, which agitated the whole house, and was followed with repeated bursts of applause.

We cannot dismiss this subject without expressing our utmost approbation of his tragic powers, in the last act, where he views the lifeless body of *Alonzo*; it would exceed the ability of human invention to find language sufficiently nervous to paint his excellence in the catastrophe of this sublime and elegant Drama.

We felt extremely satisfied with Mr. Barrymore's exertions in the character of *Alonzo*; this gentleman never shewed himself to greater advantage than in this part; he was a perfect master of the text, and gave it with all the force it would admit of, without that bombastic rant, which performers too often conceive necessary in characters of a tragic cast.

The attention which Mr. Charles Kemble gives to his profession must be obvious to every auditor,—every nights exertions raise him a step higher in public estimation. His *Carlos* was a chaste and meritorious piece of acting, and received the universal approbation of the house.

Packer and Maddocks did their best, in their respective characters—These gentlemen are never offensive to the audience, from their strict attention to business.

Mrs. Powel, this lovely woman, this inimitable actress, was a prominent, and much admired figure in this dramatic picture

ture of human woe ; the natural and elegant style of her playing is sure at all times to generate in the mind of her audience delight and admiration—her Leonora gave ample proof of her being a favourite with Melpomene, whose smiles have raised her to the pinnacle of her profession.

#### \*PROVINCIAL THEATRES.

DUBLIN THEATRE, November 26.

The much-admired tragedy of *Douglas*, which abounds with beauty of thought and elegant language, has been got up with great attention by Mr. Holman, who sustained the part of *Douglas* in a masterly manner. The simplicity of his narrative, and his graceful action, gained him great admiration and applause.

Mr. Lindsay shewed a just conception of the part of *Glenalvon*, and met the approbation of his auditory.

*Old Norval* was played by Mr. Campellin, with much feeling—Mrs. Galerido's performance of *Lady Randolph* was in her best style, and deserved the repeated plaudits she received.

Miss Rouveirre exerted all the comic powers, which have distinguished her, since the short period of her commencing a theatrical life.

EDINBURGH THEATRE.

This House opened on the 21st of November, with Sheridan's Comedy of the *Rivals*, and the Farce of *Animal Magnetism*—

\* It has been the repeated request of our Country correspondents, to give a few pages of our work to the state of the Provincial Drama ; in compliance, therefore, with their wish, we have given a different feature to the publication, and intend to present our readers with a weekly account of the principal Theatres in the United Kingdoms.

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*Magnetism*—The Company play on Monday, Wednesday, Friday, and Saturday.

The York Company are now at Hull, playing the most fashionable pieces of the day, with great success.

The Popes have entertained the inhabitants of that city, to the interest of themselves, and the manager.—Mr. Dyer (from the Theatre Royal, Norwich) made his first appearance November 16th as the representative of the *Liar*, in the celebrated Farce under that title, written by Samuel Foote.

#### BATH THEATRE.

Mr. Dimond's *Sea-Side Story*, an Operatic Drama, met with distinguished applause on the 30th of November, being the second time of its representation on these boards. The new Comedy of *Folly as it Flies*, has been performed here to full houses.

#### LIVERPOOL THEATRE.

Mr. Ryley on the 30th of November, took the Comedy of *Secrets worth Knowing*, for his benefit, with a pantomime and other entertainments, which were supported by Dubois, Richer, and most of the performers of Sadler's Wells.

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As we are not inclined to follow the example of the diurnal prints, and give a hasty opinion of the Opera, (which was offered last night for public decision) in consequence of the many alterations which generally take place after the first night's representation, we therefore defer our investigation of its claims to the next number, when we hope our bold, but liberal critique, will meet the approbation of our readers.